

MUSKEL'S ROYAL EDITION.

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(2)

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THE ORGAN MAN.

3

ARIA and WALTZ.

notes marked with an *acc.* must be struck from the wrist.

Theodor Oesten Op. 65. N^o 1.

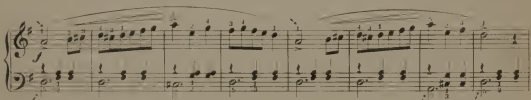
Moderato. ♩ = 92.

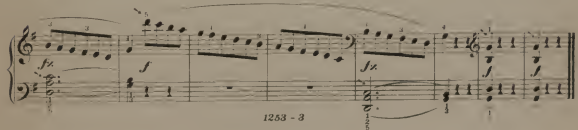
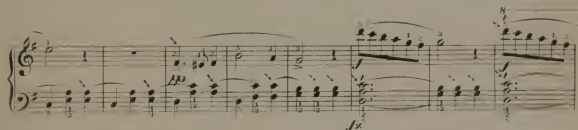
Arjo

The musical score consists of two parts: an Aria and a Waltz. The Aria is in C major, 2/4 time, marked Moderato (92 bpm). It features a melody in the right hand and a bass line in the left hand. The Waltz is in C major, 3/4 time, marked Allegro vivace (80 bpm). It features a melody in the right hand and a bass line in the left hand. The score is for piano and organ, with fingerings and dynamics indicated throughout.

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What Competent Critics Say of Kunkel's Royal Edition.

From
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famous in two hemispheres both as Composer, Pianist
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of Breitkopf & Härtel's *Frankl-Ausgabe*.

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doubtful places in the text, the clear representation
of ornaments and abbreviations, and right here
it must truthfully be said that every page in
this edition demonstrates the special aptitude, the
great energy and the discrimination and judgment
of its editors and revisors. As regards correctness
of text, clearness of print and appearance in gen-
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Yours truly,
FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

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Very truly yours,
WILLIAM MASON.

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EUGENE THAYER.

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yet seen. The "ossia" arrangement for the left
hand must be of special benefit; for as you say in
your preface, the left hand is altogether too much
neglected. I wish all the students of piano and
organ in our country could be brought to realize
the great advantage and benefit which would re-
sult if they were to give more attention to studies
of this kind. I wish you much success with your
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Farmington, Conn.

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D. DE FOREST BRYANT.

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edition of extraordinary value to the teacher and
pupil. I take much pleasure in recommend-
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Yours, very truly,
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CARELESS ELEGANCE.

OP. 127.

G. & A. PEARL (Copyright and Regd.). J-126.

GEO. SCHULTEFARTH.

TRIO.

Andante (Quadr.)

Con moto (Corymbus)

Usual measure-size

FINE.

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Import from S. & P. Y. A. then go to T. H. O.

If not from A. in the Trio to XX, then play from the beginning to XX, which closes the piece.

